

## THE PHILHARMONIC SOCIETY

FIRST CONCERT UNDER GUSTAVE MAHLER'S BATON.

The Reorganized Orchestra Opens Its Season With a Successful Concert—Improvement in the Ensemble and in Many Details—Audience Enthusiastic.

The Philharmonic Society gave the first concert of its season at Carnegie Hall last night. The concert now takes place on Thursday evenings and Friday afternoons, and the title "public rehearsal" can therefore no longer be applied to the afternoon entertainment. There will be eight of these pairs of concerts, supplying the place of the long established series of the society. Other series will be given on other days. The Philharmonic, which as all lovers of music know has been reorganized and set upon the foundation of a guarantee fund, is entering upon a new chapter in its history, one which promises to be filled with incident, and judging from the indications of last night with interest.

Gustave Mahler, now the conductor of the orchestra, has reduced its forces somewhat. The strings now begin with sixteen first violins and rest upon eight double basses. There is a new concert master, Theodore Spiering; Xavier Reiter, virtuoso among his kind, leads the horns; Leo Schulz is the solo cellist, and there are some other changes of significance. But of them there need be no elaborate record. An orchestra is an entity, and by its fruit it must be judged.

The programme of the concert consisted of Beethoven's overture "The Consecration of the House" and "Ereos" symphony, Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" and Franz Liszt's symphonic poem "Mazeppa." The first of these was no soloist; the orchestra and the conductor were the stars of the occasion.

There will be numerous opportunities to study the merits of the reconstructed Philharmonic orchestra. The impression which it made last night was one of decided improvement. It would be idle to assert that its total quality has yet reached a perfect ideal, but the plain truth must be told, and it is that so long as labor union restrictions control the musical situation in this city an ideal orchestra will not be developed here.

Without doubt the new Philharmonic contains much of the best material which the union can supply, and if the tone of the strings is yet somewhat opaque and wanting in distinction the blame must not be laid at the door of the generous backers of the orchestra nor of its conductor. On the other hand it can be said that the wood wind shows marked improvement and that the brass, while somewhat vehement at times last night, is well organized.

The ensemble playing, it is a pleasure to note, has emerged from the mists which surrounded it last season. It was not always distinguished last evening by perfect precision and there were passages in which unanimity was lacking, but on the whole there was an encouraging demonstration of the achievement of a good conductor in the matter of dynamics, attack and nuance. The orchestra has many gradations between a pianissimo and its uttermost forte and when it spoke in full power it did not cease to be musical.

There was a beautiful gain in clarity. The balance of tone not only among the three choirs but among the instruments of each one was far better than it was last year. This too must be set down to the credit of Mr. Mahler. With so much that shows progress thus early in the season it is natural to expect still more advance before the winter is ended.

The music heard last evening calls for no discussion. Mr. Mahler's readings might be made the subject of much, but the season is so young. Why bend its youthful shoulders with weighty comment on readings? The performance of the overture was honest and straightforward in intent, but in execution the performance was not as polished as that of the first movement of the symphony which followed. Here the orchestra and the conductor were at their best.

Only in the characteristic violin passages of the coda did Mr. Mahler jar tradition. Here he offered for consideration a most vigorous sforzando, which seemed to leap entirely out of the tonal picture. Otherwise the reading of the first movement was free from eccentricity. There was no attempt at articulation of the skeleton, no experiments in spectrum analysis. The clear white light of the music was permitted to shine with its own radiance.

The funeral march was effectively played, though Mr. Mahler showed that he had his own ideas about relative tempo. The scherzo was taken slowly and very distinctly and the trio was made most musical, most melancholy. In the finale there were again some accentuations characteristic of Mr. Mahler's intellectual bent. But on the whole the interpretation. It was set forth excellently and in some passages with notable color and dramatic utterance.

The Strauss number was admirably performed. The certainty of the orchestra in the treatment of this music was in sharp contrast to the technical uncertainty which used to prevail. The performance moreover had tonal richness and an elasticity of style which promises well for the future.

Mr. Mahler, as most music lovers know, is distinguished by scholarly interpretation rather than by flaming temperament. As to the value of the intellectual mastery in the production of artistic results there can be no question. Perhaps some of those who learned to love picturesque doings on the conductor's podium will find Mr. Mahler less fascinating than his predecessor, but it is altogether likely that those who respect serious musicianship, grip on relative values, mastery of ensemble and penetrating insight into musical structure will get much satisfaction from the Philharmonic concerts of the current season. Last night's audience manifested much approval of the performance.

MISS SPENCER'S RECITAL.

One More Afternoon of Songs in Mendelssohn Hall.

Since every one now gives song recitals it was not at all astonishing that Janet Spencer, a contralto well known on the oratorio platform, should give hers at Mendelssohn Hall yesterday afternoon. Her programme began with some songs from the old masters, and the fact that she sang an air from Handel's "Rinaldo" in French aroused some mild wonder. Mr. Handel was known in his day as a writer of Italian operas. Miss Spencer's second group consisted of songs by Schumann and Strauss, in which she was not especially happy.

The third group comprised Duparc's "Lament" and "Extase," Debussy's "Rondeau," "Fantoche" and "Les Cloches."

DRAMATIST.—Marlowe, Messinger, Congreve, O'way, Middleton, Wycherly, Ibsen, Shaw, others. PRATT, 161 9th Ave.

## Black Opals

As described by the artist Du Bois

"When Nature had finished painting the flowers, coloring the rainbow and dyeing the plumage of the birds, she swept the colors from her palette and moulded them into Black Opals."

This may be a little fanciful, but it is no exaggeration of the beauty and marvel of these gems. Some stones are as soft in tone as the iris on the neck of a dove; others as riotous in color as a Dutch garden in spring.

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of which the second had to be repeated, and Georges's "Hymne au Soleil." Walter Rummel and Misses Heyman and Ware were the composers represented in the final group. Miss Spencer's best singing was that of Duparc's "Lament," in which she displayed a poise of tone, a smoothness and a nicety of phrase and nuance, together with a sentiment not equalled in her other numbers. In some of these the quality of her tone was very unequal in different parts of the scale and her intonation not always accurate.

## NEXT BELASCO PRODUCTION.

An Adaptation of "Le Lys" With a Notable Cast.

Formal announcement was made last night that David Belasco will produce on the evening of December 23 at the Belasco-Stuyvesant Theatre "The Lily," an adaptation from the French of Pierre Wolff's and Gaston Leroux's drama "Le Lys."

The cast constitutes the second section of the David Belasco company, the first section of which is now playing in "Is Matrimony a Failure?" The names are: Nance O'Neill, Julia Dean, Florence Nash, Aileen Plaven, Ethel Gray Terry, Charles Cartwright, Bruce McRae, Aubrey Boucicault, Dodson Mitchell, Alfred Hickman, Leo Dittich, Douglas Patterson, Robert Robson and Marshall Stuart.

Mr. Belasco made the following statement at the end of the first rehearsal yesterday: "I have adapted 'The Lily' from Pierre Wolff and Gaston Leroux's 'Le Lys,' which was originally presented two years ago at the Vaudeville Theatre took Paris by storm. 'The Lily' is, I believe, a drama which will arouse the keenest discussion in this country. 'The Lily' may be briefly described as a drama of sex, with the qualifying clause explaining that the particular phase of the sex problem it deals with represents a wide departure from that of any other of the so-called sex dramas that have gone before."

## NEWS OF PLAYS AND PLAYERS.

Lionel Barrymore to Return to the Stage in "The Fires of Fate."

The return to the stage of Lionel Barrymore, elder brother of Miss Ethel Barrymore, was arranged yesterday between the actor and Charles Frohman. Mr. Frohman has assigned Mr. Barrymore to the rôle of the Arab guide in Sir Arthur Conan Doyle's "The Fires of Fate," now at the Lyric Theatre in London. Mr. Barrymore will thus make his first appearance on the American stage in three years in a strong character part of a comedy and serious turn.

Charles Dillingham's Globe Theatre, at Broadway and Forty-sixth street, will be opened in the week between Christmas and New Year's. This was determined yesterday when it was found that the work on the structure and its furnishings were so far advanced that a date for the opening could be positively set.

The first attraction will be Mr. Dillingham's production of "The Old Town," the musical comedy written by George Ade and Gustav Luders for Montgomery and Stone and now in the third month of a Chicago run. Another attraction is the announcement made by Mr. Dillingham yesterday that he had engaged Arthur Pryor's band to furnish the music of the Globe Theatre. Mr. Pryor is directing two organizations, his military band and a string band of forty pieces. It will be the latter that will be installed as the regular orchestra at the Globe.

Rehearsals of Charles Klein's new play "The Next of Kin," which Henry B. Harris will produce, will begin to-day at the Hudson Theatre under the personal direction of the author. The play is one of the principals to appear under the management of the Shuberts in "The King of Cadonia," the English musical success which is now being rehearsed under the state direction of Joseph Herbert and which is to open shortly, includes William Norris, Eva Davenport, Clara Palmer, Gertrude Darrell, Melville Stewart, Burtel Baranetti, Bertam Grassy, Albert Grant, William Danforth, Caroline Armstrong, Mabel Weeks, Donald Buchanan and William Davis.

Immediately preceding the regular out of town opening of Clyde Fitch's last serious drama "The City" the Shuberts will give a special dress rehearsal of the piece. The invited guests will be a dozen in number, will be selected from the most intimate friends and coworkers of the late Mr. Fitch. After the rehearsal the guests will be invited to express their opinions as to the fidelity of detail with which the author's ideas have been carried out.

Henry B. Harris has arranged with Miss Ruth St. Denis, the exponent of Hindu dances, to begin a series of matinee performances at the Hudson Theatre on Tuesday afternoon, November 16.

## LAST TRIP AS SKIPPER.

Mauretania's Commander to Retire When the Boat Gets Home Again.

Capt. John Pritchard of the Cunard Mauretania, who is 63, a year over the age at which he was entitled to retirement, is making his last trip across the Atlantic as a commander. He may, like some of his distinguished predecessors of the line, make other trips for the pure love of travelling on the dustless lanes. The company has accepted his resignation, which he offered a year ago and when he arrives in Liverpool he will take a vacation and then perhaps may be assigned to some easy job on shore. He has been thirty years in the Cunard service and fifty-three years at sea, making his first voyage in a schooner when he was 10. He is one of the fast disappearing type of Atlantic steamship captains that were commanders of square riggers in the days of sailing clippers and packets. He received the Royal Humane Society's medal for rescuing all hands of the bark Mary in midocean on January 15, 1881.

## DE MAGOG

By W. R. Hereford.

A novel to read now

Henry Holt &amp; Co., 34 W. 23d St., New York

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## LOW-MACMONNIES WEDDING

SCULPTOR'S DIVORCED WIFE IS BRIDE OF NOTED PAINTER.

Very Quiet Ceremony at the Protestant Church in Paris—Couple Met Shortly After Woman's Divorce and Death of Mrs. Low—United by Art Interests.

Special Cable Despatch to THE SUN.

PARIS, Nov. 4.—Will Hook Low, the American artist, and Mrs. Mary L. Fairchild, the divorced wife of Frederick Macmonnies, the sculptor, were married to-day at l'Oratoire du Louvre, the Protestant church here. The ceremony was very private. Only Mrs. Sidney Fairchild, the bride's mother; Sarah N. Lowell, Paul W. Bartlett, M. Boutet de Monvel and a couple of other very intimate friends were present.

The wedding breakfast was served at a hotel and Mr. and Mrs. Low went off on their honeymoon.

There was great surprise in American circles in Paris last September when it was announced that Will H. Low and Mrs. Macmonnies were engaged to be married. The Macmonnies had been divorced in April. It had been whispered among their friends that artistic rivalry was the cause of the trouble between them, Macmonnies having objected to his wife's exhibiting her dainty pictures in the Paris Salon. He was quoted as saying that one celebrity was enough in any family.

Mrs. Macmonnies, however, denied that this was the origin of the differences between them. She said that she had brought proceedings the previous November upon the technical ground of desertion but the trouble was really nothing more than incompatibility of temper. "We remain the best of friends," said she. "I am a great admirer of Mr. Macmonnies and believe him to be the greatest of all American sculptors."

When the news of her engagement to Mr. Low came out Mrs. Macmonnies made the additional denial that the divorce had been obtained with the new marriage in view. In fact, she pointed out, the first Mrs. Low was still alive when her own divorce was obtained. She told the story of her engagement without reserve. She and Mr. Low were old friends, she said. They had painted together as far back as 1888, when they were both students. After obtaining her divorce Mrs. Macmonnies took a house at Morlaix, Brittany, for a summer's painting. Low, who was working in Paris on mural decorations for the Federal Building at Cleveland, Ohio, went there to visit her. The community of interests between them led to a speedy engagement.

Mrs. Macmonnies is a native of St. Louis and the School of Fine Arts there sent her to Paris twenty years ago to study art. It was in Paris that she met and married Macmonnies. The couple had two children, daughters. Mrs. Macmonnies's father, Sydney B. Fairchild, was for many years night wire chief of the Western Union Telegraph Company at St. Louis. He died about five years ago.

Will H. Low is known as an illustrator and a painter of ideal groups and portraits, also for mural painting and work in glass. He designed the diploma given to prize winners at the Chicago fair and he painted twenty panels and lunettes for the halls and ballroom of the Waldorf-Astoria and many other well known works. He has lectured and written for the magazines on art topics. He was born in Albany and is 56 years old. His wife died on April 7 of this year at their home at Lawrence Park, Bronxville, New York.

The first Mrs. Low was a French woman, Berthe Eugénie Marie Julienne. She had been a friend of Robert Louis Stevenson and she translated "Dr. Jekyll and Mr. Hyde" into French. She was engaged in a project to translate all his works into French at the time of her death. She had also written in English a work entitled "French Home Cooking Adapted to American Households."

Also—Robinson.

The marriage of Joseph W. Alsop and Miss Corinne Douglas Robinson, daughter of Mr. and Mrs. Douglas Robinson, was celebrated at noon yesterday at the home of the bride's brother, Theodore Douglas Robinson, 734 Park avenue. The ceremony was performed by Bishop Greer, assisted by the Rev. Dr. Leighton Parks, rector of St. Bartholomew's Episcopal church, and John Alsop, brother of the bridegroom, was the best man. The bride was unattended. Only intimate friends and relatives were invited to the ceremony, which was followed by a wedding breakfast. Mr. Alsop is a State Senator of Connecticut and was graduated from Yale University in 1908. The bride is a niece of Col. Theodore Roosevelt.

Houghton—Johnson.

WASHINGTON, Nov. 4.—Miss Jean Wallace Johnson, daughter of Dr. Joseph Robinson Houghton, was married to Dr. Henry Wilson Houghton, son of Mr. and Mrs. A. J. Houghton, this evening in St. Margaret's church. The Rev. C. E. Herlihy, rector, performed the ceremony, assisted by Canon Austin. Among the out of town guests were Mrs. C. E. Herlihy, Mrs. H. A. Holbrook of Newark, N. J.; Miss A. E. Holbrook, aunt of the bride; Dr. Holbrook, A. G. Holbrook and Lewis H. Osborn, all of Newark.

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